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LOUISE BALLARD
EDITOR

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MY LADY KILLIGREW

By Sir Anthony van Dyck Paul Rodman Mabury Collection

MY LADY KILLIGREW

By SIR ANTHONY VAN DYCK

A recent and important acquisition in the art division is the portrait of *My Lady Killigrew* by Sir Anthony van Dyck given by Miss Carlotta Mabury to the Museum Associates to be added to the Paul Rodman Mabury Collection.

The painting, done in 1638, was, of course, painted during van Dyke's period in England where he was a favorite painter of the extravagantly elegant court of Charles I. The portraits he did of the English nobility are the essence of this elegant, rich, and mannered existence. They create in paint what the Cavalier poets expressed in words.

The Killigrew family played a prominent part at court, both during the reign of Charles I and during the Restoration. Thomas Killigrew, dramatist and poet, was page of honor to Charles I, groom to the bedchamber of Charles II, and later Chamberlain to the Queen. Pepys speaks of him many times in his Diary. He was famed for his wit, and it was of him that Sir John Denham said:

"Had Cowley ne'er spoke, Killigrew ne'er writ,
Combined in one, they'd made a perfect wit."

Van Dyck painted him twice; a half-length portrait [1] with his dog, and in a double portrait [2] with a man usually identified as the poet, Thomas Carew, who wrote of the jealous quarrel between Killigrew and his love, Cecilia Crofts, handmaiden to the Queen; and who rumor has it was rival for the hand of Cecilia, though he amicably wrote an Epithalamium on the occasion of the wedding of Thomas Killigrew and Cecilia in 1636.

1) Duke of Devonshire Collection, Chatsworth
2) Royal Collection, Windsor Castle

Sir William Killigrew, also a poet and dramatist, elder brother of Thomas, was painted by van Dyck in 1638,[3] the year of the Killigrew and Carew portrait and of our portrait of Lady Killigrew. He also painted Anne Kirke, sister of Thomas and William, in a full-length portrait,[4] and a bust portrait of Cecilia Crofts Killigrew.[5]

Then there is an extremely interesting double portrait which is shown below, interesting to us because the lady on the right of the double portrait is certainly identical with the sitter for our portrait, which is signed and inscribed at the lower left, *My Lady Killigrew, A. van Dyck, 1638.* The double portrait presents a rather fascinating problem in deduction of identity as Lionel Cust [6] refers to a double portrait [7] of *Mrs. Kirke and Anne, Lady Dalkeith,* and one of *Mrs. Killigrew and Mrs. Morton;* and Gustav Glück [8] reproduces the portrait shown here and calls it *Cecilia Killigrew and Anne, Lady Dalkeith,* [9] though he confesses that he is not certain of the identity of the ladies. In John Smith's Catalogue Raisonné of the works of van Dyck, two titles are listed with the implication that they refer to the same picture. One, *Mrs. Kirke and the Countess of Morton,* [10] (Ann, Lady Dalkeith was later the Countess of Morton), he seems to know only from a print. The second, entitled *Mrs. Killigrew and Mrs. Morton,* [11] tallies exactly in description [12] with the picture reproduced by Glück and is listed as being in the collection of the Earl of Pembroke.

3) Collection of the Duke of Newcastle, Clumber.
4) Collection of Lady Lucas, London.
5) Formerly Collection of Mr. R. H. Cheney.
6) Van Dyck, Lionel Cust, London, 1905.
7) The Hermitage, Leningrad.
8) Van Dyck, Glück, Klassiker der Kunst, 1931, p. 576, ill. page 500.
9) Collection of the Earl of Pembroke.
10) Smith, Cat. No. 532.
11) Smith, Cat. No. 841.
12) The only slight difference being that the picture is in reverse of our reproduction. However, the description of the two women is unmistakable as to features, gowns, and attitudes, and the comparison of the likeness of the Countess of Morton with another van Dyck portrait of her confirms this. Also the arrangement of Smith follows the order of the names in Glück's caption which is misleading as it stands. There are two explanations of this variation. One, Smith knew the painting only from an engraving and established the title in that order, not aware that the plate reversed the painting. Two, that the negative was reversed in printing the reproduction. At the time of going to press further information on this had not been received.

CECILIA KILLIGREW AND ANNE, LADY DALKEITH

By Sir Anthony van Dyck
Earl of Pembroke Collection
From *Van Dyck,* Gustav Glück, Klassiker der Kunst.

The fact that the double portrait in which we are interested is listed both by Smith and Glück as being in the collection of the Earl of Pembroke and is called Cecilia Killigrew by one and Mrs. Killigrew by the other; and the fact that Dr. Burchard in authenticating our portrait refers to it as a portrait of Cecilia Killigrew, seem to indicate that our Lady is Cecilia Crofts Killigrew, wife of Thomas. Another possibility is that both portraits are not of Cecilia, but of Mary Hill Killigrew, wife of Sir William. Only further evidence and further research will solve the mystery. In any event, our portrait remains a charming and significant addition to the Mabury Collection.

L. E. B.

THE HORSE,

A BIOGRAPHY

IN VIEW of the growing interest in horses among the people of Southern California, the Science Division of the Museum plans to present a "biographical sketch" of this most significant of domesticated animals. The exhibition will trace the long history of the horse from its earliest appearance, several million years ago, through the intricate breeding and crossing which have resulted in the sixty separate breeds of today.

Except for a short interval between the end of the Ice Age and the beginning of the historical era of our country, the scene of this story lies here in America.

In its infancy — some forty-five million years ago — the horse appeared in forested regions of America as a little animal about the size of a dog, with a relatively short head, tiny simple teeth, and feet of four toes in front and three in back. In fact the equine characters of this now famous "dawn-horse", *Eohippus,* would be, in all likelihood, scarcely recognizable to the casual observer.

Clearly, however, each of the slender toes was tipped with a tiny hoof and the central toe had already assumed a dominant position. It is evident that there were still earlier, more primitive stages in the long life of this form which are as yet undiscovered. Small nodules of bone on the hind foot of *Eohippus* indicated the presence, at an earlier time, of five toes, just as the splints in the modern horse are reminders of three-toed days. In the diminutive short-crowned teeth the beginning of the fundamental equine pattern of cusps and ridges was already discernible.

Having made its appearance, the horse maintained a dominant place in prehistoric America and its gradual development threads through the variety of horse-like forms which have come and gone throughout the ages.

The story of the horse as, with the diminishing of the forests, it became adapted to the increasing areas of grassland, is one of the classics of science. All other functions of the limbs were sacrificed to fleetness — essential to animals of the open plains. Bones were lengthened and rotating joints rendered less flexible, the foot raised higher and higher so that the horse of today runs on the tip of its single powerful toe. The

elongated skull accommodated the cropping use of the front teeth, while the primitive pattern of the molariform battery was converted into complex enamel folds efficient in the chewing of hard grasses.

At the apex of this long series of developmental changes stands *Equus* — the true horse — appearing first at the beginning of the Ice Age, about a million years ago, and represented throughout this period in North America with a number of specific variants. During this time extensive migrations carried the horse from America and Asia and thence to Europe. Though scattered members of the group had appeared in Europe previously, the main line of descent had heretofore been traceable only in America. The early Ice Age migrations, however, marked the transference of the main line to the Old World, as the horses of America became extinct before the dawn of the historical era of this country, to be revived thousands of years later only by importation of domesticated stock from Europe.

GREEK AMPHORA of the late 6th century B. C. From the Victor Merlo collection in the Los Angeles Museum.

In some ways this European interlude is even more obscure than the previous millenia. Large changes are more easily interpreted than the relatively small evidences

of variability of which the highly specialized *Equus* is capable. The situation becomes still more complicated with the entrance of man on the scene, introducing an uncertain factor bearing on distribution and breeding.

Two main lines of horses can be distinguished in the European Ice Age, continuing into postglacial times and apparently sharing in the formation of the domestic breeds. These lines, including several species in each, are differentiated particularly on the basis of the enamel pattern of the teeth and the proportions of the skull. One, which we may term the Light Horse Type, tending to over-all slenderness and having a short head with broad forehead and narrowed face, is traceable into the modern light-built horses of which the Arabian is the well-known example. The other, or Heavy Horse Type, tracing through the massive forms of the Pleistocene of Central Europe, was undoubtedly the progenitor of the draft breeds of today.

The first record of horses associated with man goes back about 25,000 years to the Paleolithic refuse heaps at Solutré in France. Around this open camp site literally thousands of horse bones were found in the rubbish piles of these early Cro-Magnon people. However, neither in this occurrence nor in the later carvings and cave drawings of the Paleolithic, is it indicated that the horse was anything but a game animal used as food. Throughout this period both the light and heavy types of horses were in evidence in Europe.

Actual domestication of the horse is not definitely established until late in the third millenium B. C. It appears in early Mesopotamian records of this time as a small light type used only with the chariot. Its usefulness in this capacity seems to have spread rapidly and we find it depicted on a Mycenean gravestone in Greece of 1700 B. C. and on Egyptian monuments of 1600 B. C.

As the importance of horses in war was recognized, larger and faster ones were bred, until by 750 B. C. they were large enough to be ridden and cavalry became an important part of the Mesopotamian army. Shortly after this, in 648 B. C., the first introduction of horses into sports occurred with the entrance of horsemen in the Olympic Games. Armenia and Media became important breeding centers from which came the famous Nisaean horses, forerunners of the present day Turk.

At about this period the first evidence of domestication of the Heavy Horse Type of Central Europe is available, in Iron Age burials of old Austria. It is reasonable to suppose that it was not long after this that the Mediterranean people contacted these heavy animals and introduced their blood into the southern horses of lighter build. Undoubtedly the war horses of Caesar's time were the product of such a cross. The finer breeds of old Spain contained the blood of the light-built Barb of northern Africa (and, later, of the Arabian as well) crossed with old Gothic heavy horses; the Austrian Lippizan, recently portrayed in the motion picture, "Florian," represents the type in more recent times.

In reverse manner, occasional introduction of Light Horse blood into the heavier animals produced such high-spirited though extremely large breeds as the Percheron.

SLAB FROM WHITE RIVER FORMATION, NEBRASKA. Oligocene period (approximately 30,000,000 years ago). Skeleton of 3-toed horse, *Mesohippus*.

It is believed that when the Franks in the Province of Perche overcame the Saracens in 732 A. D. they introduced the blood of the oriental steeds into the native Flemish Heavy Horses.

With the ever-increasing contact between peoples of different countries, the crossing and intercrossing of horses became more and more complex, until today few of the best known breeds are actually pure strains from ancient types. The name Thoroughbred, for example, applied to our modern race-horse, is indeed a misnomer. This breed has been derived from Barbs, Arabians and Turks crossed with old English stock, which, in turn, likely contained some blood of the heavy war horses of the Middle Ages.

A cycle in the life story of the horse rounds to completion with its return to America at the end of the 15th century. To the first Spanish introductions, largely of finely bred mixed blood, we trace the well-known feral horse of western America, the Mustang, redomesticated as the Indian Pony and Cow Pony.

Later importations have brought the English and Continental breeds until there are today about twenty different kinds of horses recognized in America. Three of these, the Morgan, the Standardbred and the American Saddlebred, were derived by selective breeding from early English Thoroughbred stock and are now, along with the Mustang, specifically American.

At the Museum the long succession of events in this cycle of equine development is portrayed by means of fossils, archaeological objects, ceramics, prints, photographs, etc. The Museum hopes that the exhibition will prove of timely interest to the horseman and public alike. Opening on May 16, it will extend through the spring racing season and summer horse show events of Southern California.

HILDEGARDE HOWARD
Curator, Science Division

SILVERWORK OF EARLY NEW YORK

Substantial designs in the Dutch tradition, all of the 1730's except the tankard which dates about 1700. Left to right: (a) Caster by Simeon Soumaine (c. 1685-c. 1750); (b) caster by Philip Goelet (1701-1748); (c) mug by Benjamin Wynkoop (1675-1751); (d) tankard elaborately engraved with the arms of the Livingston family, by the recognized but unidentified Hudson River Valley maker whose mark is "I.C."; and (e) ladle by George Fielding (made a Freeman in 1731).

a, d, e The Marble Collection
b, c The Garvan Collection

EARLY AMERICAN SILVERWORK

With an original loan of only ten objects by Mrs. John Emerson Marble, as recently as 1927, the American Silver collections of the Museum were first established. From these ten, in the years since, the Marble collection has grown in numbers to four hundred; and it has attracted other loans and gifts of silverwork, both American and European, until the Museum today assumes a position of prominence among famous other museum or private collections of the country.

The Marble Collection itself now occupies a gallery of its own, showing mostly American types of work but with a companion collection of early English examples lent for comparison. In a separate gallery, together with 18th century American furniture, are offered selections from the American silverwork received of other sources,— ranging

from early New England church silver (the Dwight Blaney Collection, Boston) to a variety of domestic types by such celebrated makers as Winslow or Hurd, John Burt, or Paul Revere.

Especially noteworthy is a group of twenty-two pieces received during the past year, on arrangement from the Garvan Collection at Yale University. These are principally of the earlier 18th century, and the work of Boston or other New England and New York silversmiths, to include certain names not represented in the Marble Collection. Some of the most interesting are here illustrated.

The four, dissimilar schools of American silvercraft are each well covered in the Marble Collection (which was reviewed in The Magazine *Antiques* for March, 1937 and May, 1940). And while at present the pieces are displayed in chronological sequence, new plans are being completed for a rearrangement that will illustrate such regional differences as prevailed in work of the 17th-18th centuries. Thus will be made more apparent the dissimilarities of style existing, for example, between New England silverwork and that of the Hudson River Valley, or between Rhode Island pieces and those of the Philadelphia area.

The strongly English character of work in the vicinity of Boston is reflected in an important group of early examples lent by Mrs. Marble, or in the four Garvan pieces here pictured. A handled cup by John Coney (about 1700), a little spice-dredger by Samuel Edwards (dated 1732), and a cylindrical "can" or mug by the same maker, are Marble examples typical of the early period. In the Garvan Collection are such objects as the quaint spout-cup shown here, or the spice-dredger also by Edward Winslow, both of which represent articles made only in the Boston area. A pleasing feature of Boston style, too, is the use of a turned finial atop the lid of the tankard by the elder Cowell. Massachusetts Bay forms and their ornament, though closely following the English taste (lagging usually a decade in date), show often a suggestion of puritan austerity in their justly-proportioned plainness.

New York City and the Hudson River district favored quite different styles, based naturally on the local traditions of Dutch precept. Shapes were broader and heavier; and bold moldings, rich engravings or raised embellishments were much employed. Characteristic are the molded bands on the Wynkoop mug pictured here, the Dutch rotundity of the ladle bowl, or the decorative basemold of the Livingston family tankard. Similarly, the two casters, of admirably simple form, are more generously formed than a Boston silversmith would have thought to make them.

Midway between these centers of style, in manner as well as in miles, a third school of work developed at Newport and in surrounding Rhode Island. Here the restraint of New England was overtaken by a discreet use of ornament to be recognized as the result of French Huguenot influence — Benjamin Brenton's sauceboat (of the 1740's) in the Marble Collection being an excellent instance. As French influence has become observable in earlier English work, so also in Rhode Island did refugee French silversmiths leave the flavor of their style.

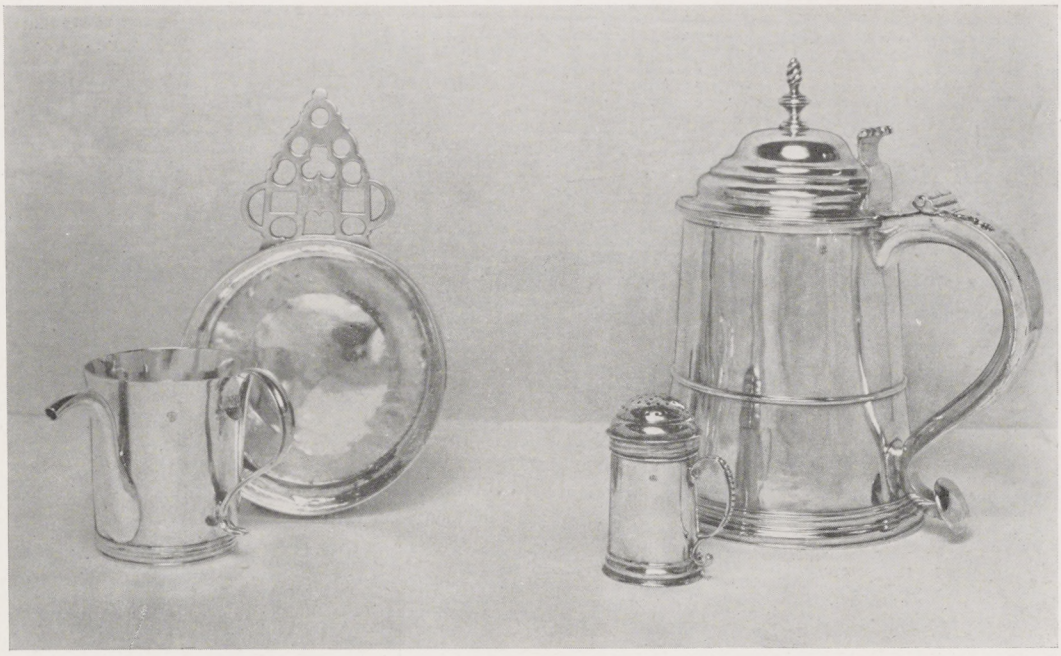
The Marble Collection is rich in examples of that somewhat later period, during and just after the Revolution, when a fourth school of work was ripening in the Philadelphia-Baltimore area and in Delaware. This, the graceful neo-classic style of silverwork,— such as employed in the Paul Revere cream jug figured here,— was of course an universal style-trend of the times; but original and distinctive changes on the theme appeared here on the central seaboard, in slender, square-footed sugar urns with delicately pierced galleries, or in other sophisticated designs enlivened with fine bright-cut engraving. In the Marble group are typical pieces by foremost makers, including the Richardsons and Abner Reeder, Dupuy and John David, McMullin and Bancroft Woodcock.

The best-known collections of American Silver are generally rather specialized, to emphasize the work of a limited period or the traditions of a particular region. Perhaps nowhere else may a broader picture of American silvercrafting be seen, than in the Marble Collection plus those others, such as the Garvan loan, now featured by the Museum.

By PAUL REVERE, THE PATRIOT

Neo-classic cream jug and porringer of *circa* 1790, by Paul Revere II (1735-1818) of Boston. Revere's father, a Huguenot who anglicized his name from Apollos Riviore, and his own son Paul III, were also silversmiths.

The Marble Collection



SILVERWORK OF EARLY BOSTON

Typical Boston-made pieces of the period *circa* 1720-40. Left to right: (a) Spout-cup or feeding-cup by Edward Winslow (1669-1753); (b) porringer by Thomas Savage Sr. (1664-1749); (c) spice-dredger also by Edward Winslow; and (d) tankard by William Cowell Sr. (1682-1736).

The Garvan Collection

From a score of private collections or from inheritors of family treasure, the Museum has received a rich variety of material in gift and by loan, in the English and Continental fields as well as the American. Based on the gift collection of Paul Rodman Mabury, and another from Barclay Bourchier Chadwick, the Museum installed in March a new gallery of Old English Silver, adjacent to the Marble gallery, where prototypical English examples or those contemporaneous with American silverwork are shown for comparison. But without the example of Mrs. Marble's generosity, it would have been impossible to develop collections of such range and merit, thereby bringing prestige to the Museum itself as a source for study among collectors or craftsmen, practical students of design, or all lovers of the beautiful.

GREGOR NORMAN-WILCOX
Curator, Decorative Arts

PORTRAIT OF A LADY

By Titian Paul Rodman Mabury Collection

TEMPERA IN TITIAN??

During the recent restoration by Roman C. Diorio of the Titian, *"Portrait of a Lady"*, in the Paul Rodman Mabury Collection, some information emerged which gives an interesting light on 16th Century Venetian painting technique.

After the old varnish and the overpaint from a previous restoration had been carefully removed, the painting was seen to be softer in color, and there was a lovely, loose, light handling of the folds of the sleeves, which had not been apparent before.

What was more important, however, was that the flesh tones and the red of the dress had an opaque, mat finish, differing from the background and from an area in the lower left portion of the skirt, where a restoration of some sort had been made, made so long ago that the paint was now resistant to the mild solvent which had removed the more recent restorations. This restored area was darker as to color, and glossier as to surface, indicating a different and fatter medium than that used in the original paint. That paint when viewed under a magnifying lens showed even more clearly the lean, opaque quality as opposed to the rich, translucent quality of the other parts. Also seen were scattered granules of white paint which were dry and chalky, apparently not bound by oil.

This evidence led Mr. Diorio to suggest that the face and the dress had been finished in tempera.

A few particles of the red pigment were removed and taken to Dr. A. J. Haagen-Smit of the William G. Kerckhoff Laboratories of the Biological Sciences at the California Institute of Technology for a micro-chemical analysis. Dr. Haagen-Smit and his assistants, Dr. Gertrud Oppenheimer, Mr. Laurence C. Jones, and Miss Helen Goulding, in order to determine whether the paint sample was inorganic pigment suspended in an oil or in a protein-like vehicle, made a quantitative microanalysis for nitrogen, since any oils used would be nitrogen-free and any protein used (such as the egg used in tempera) would contain approximately 16% nitrogen. It was not to be expected, however, that the nitrogen content would correspond with this high figure since all organic contaminants tend to lower the nitrogen content.

Two micro Kjeldahl nitrogen determinations were made on the sample with results indicating that the organic portion of the sample was 5.26% nitrogen. This corresponds to about 33% protein in the organic material, so that a third of the organic material consisted of a protein such as albumin or casein. Also a positive Biuret reaction was obtained indicating the presence of proteins.

These tests proved that tempera rather than oil had been the medium employed in the painting of the dress. Perhaps the artist felt that the large area of the red dress would have been too intense in oil and resorted to the softer quality of tempera rather than sacrifice the brilliance of the tangerine red. At any rate, the presence of tempera in this painting is an additional bit of proof that Titian and the other masters of the Venetian school of the early 16th Century employed the tempera technique more frequently than is commonly supposed.

L. E. B.

WILD LIFE IN LOS ANGELES COUNTY

The recently organized Division of Education opened its initial exhibition *Wild Life of Los Angeles County,* on Friday, March 28th, with an afternoon tea for school supervisors and teachers. Based on the high school *Life Science* course of study, the why and how of local natural history is being shown with emphasis on the broad principles underlying biology, in place of the usual systematic naming of individual specimens.

The county has been divided into six ecological areas. These are used as examples to illustrate the effects of geology, wind, rainfall, temperature, and humidity on conditioning plant and animal growth and behavior. Evidence is presented to show why desert plants are small-leaved, deep-rooted, and widely-spaced — how conditions on the ocean can completely change the form, structure, and habits of a plant or animal.

Other phases of the exhibit illustrate contrasting methods of growth: care of the young in the animal world, and the dispersal of seed in the plant world. Since life so often depends on successful adaptations to environment and since striking examples are so numerous, only the barest outline of the subject can be shown; namely, the adaptation of animals to life in the air, in water, on land (both subterranean life and arboreal life being included in the last).

How fast can it go? and *How long does it live?* are questions answered in two studies of these subjects, showing both the average and extremes of each. Then there are answers to such puzzlers as *what are the five plants and animals which have been chosen to represent our State?* The state flower, the California Poppy, is fairly well known, but few people know the complete list which includes the Valley Quail, the California Redwood, the Grizzly Bear, and the Dog-Faced Butterfly.

The exhibition will continue through June 1st, giving teachers and school classes full opportunity to visit and make use of the material. During the summer many of the individual exhibits will be duplicated and installed in portable carrying cases, and will be available free to schools and other accredited organizations. Two exhibitions of this type will be held each year, based on some phase of the school curricula, probably one for the elementary schools in the fall, and one for the secondary in the spring semester.

RUSSELL J. SMITH
Director, Division of Education

ISLANDS OF ADVENTURE

ISLANDS once populous and fertile, the goal and refuge of explorers through four centuries, lie sprawled off the coast of southern California. Split into two groups, they are known collectively as The Channel Islands. The northern group keeps line with the coast south of Point Concepcion and comprises San Migúel, farthest to sea, then Santa Rosa, Santa Cruz and Anacapa. Fifty miles southward are San Nicholas, far seaward, Santa Barbara, Santa Catalina and San Clemente. No two are alike in terrain — San Nicholas and San Migúel are arid and grim, yet individual. Santa Cruz was once a fertile, heavily wooded island. San Clemente stands mid-way between these two extremes.

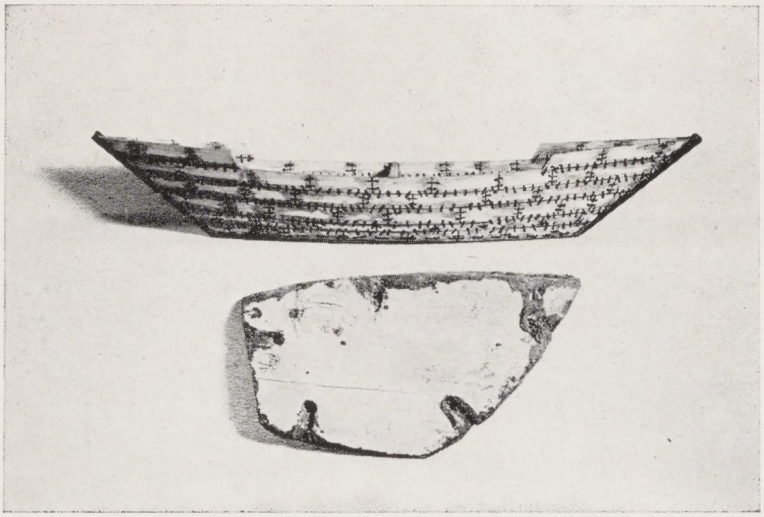
Cabrillo, hardy Portuguese in the employ of Spain, turned the blunt noses of his two caravels into Avalon Bay, Santa Catalina, in early October of 1542. The log of this famous journey describes the Channel Islands as populous, their natives maritime in habits, traveling the channel routes in seaworthy canoes of plank.

". . . and they went with the boat on shore to see if there were people there; and as the boat came near, there issued a great quantity of Indians from among the bushes and grass, yelling and dancing and making signs that they should come ashore; and they saw that the women were running away; and from the boats they made signs that they should have no fear; and immediately they assumed confidence and laid on the ground their bows and arrows; and they launched a good canoe in the water, which held eight or ten Indians, and they came to the ships. They gave them beads and little presents, with which they were delighted, and they presently went away."

Canoes swarmed about Cabrillo's boat as it journeyed on northward — how fascinated these primitives must have been by the contrast between their light, fragile craft and the bulk of the Spanish caravels. Reaching San Migúel in late fall, Cabrillo wintered at Cuyler's Harbor, a bleak and uninviting refuge. Here the explorer suffered a fall which led to his death early in 1543.

Important, again, were the Channel Islands in the explorations of Sebastian Vizcaino. In 1620 Vizcaino sailed into the Channel and left a permanent record of his voyage in the names Santa Catalina and San Clemente which he gave to those islands. Vizcaino briefly describes the islanders' life: they lived in rancherías, commodious dwellings, and dressed in skins. Their boats were large and enabled them to trade with the mainland.

He says, *". . . . a canoe came out to us with two Indian fishermen who had a great quantity of fish, rowing so swiftly that they seemed to fly . . . After they had gone five Indians came out in another canoe, so well constructed and built that since Noah's Ark a finer and lighter vessel with timbers better made has not been seen. Four men rowed, wtih an old man in the center, singing as in a* mitote *of the Indians of New Spain and the others responding to him."*



Model of Chumash plank canoe and original fragment of such a canoe excavated on San Clemente Island.

No single achievement of these island people excited such admiration as did these canoes made of planks of pine and cedar. And well they might. Sudden gales and rocky landings have made these islands respected by navigators throughout the centuries. The construction of a plank canoe probably consumed five or six months. Trees were split into plank, never very large, which in turn were bent and joined by the use of fire. Planks were lashed together with fibre cord and the surface of the canoe then rubbed down with stones and shells. Asphaltum, known to the natives as *chapapote,* caulked all seams. Small canoes measured ten feet in length and were manned by two or four men. Larger canoes could be as much as twenty-five or thirty feet in length and carry from ten to twenty persons.

The Los Angeles County Museum has taken canoe fragments from excavations on San Clemente Island. One complete plank, a shaped bow or prow piece, measures 10″ by 6″ and ¾″ thickness and is here pictured with a model (constructed in the Museum) of a twelve foot canoe. The fibre cord is still intact through the hole at one end of the plank, and the asphaltum caulking can be clearly seen. Other fragments were recovered — all useful in reconstructing the maritime ingenuity of the Canalino.

In no other region of all California was there a native culture more developed or original than among the Chumash and Gabrielino Indians of these islands and adjacent coast. Every historical and archaeological fragment possible is needed to penetrate beyond material evidences into cultural motives.

Social custom attendant on these canoes is suggested by one tantalizingly short bit from Father Pedro Font's diary:

"Among the men I saw a few with a little cape like a doublet reaching to the waist and made of bear skin, and by this mark of distinction I learned that these were the owners or masters of the launches.

"At this time I saw how they beached their launches. It was as follows: When

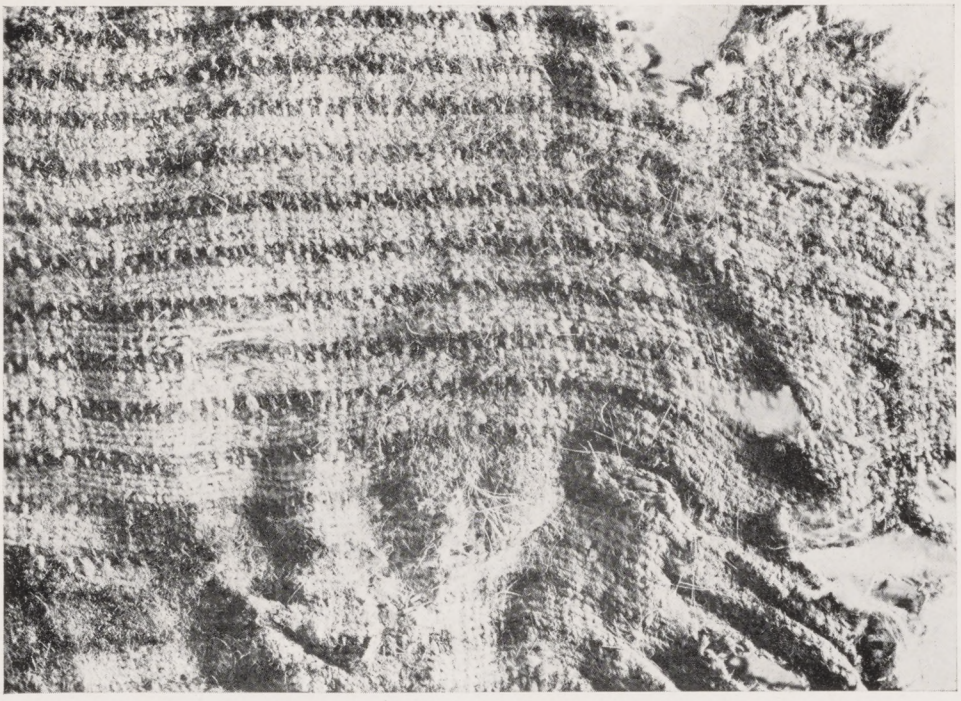
it arrived at the shore ten or twelve men approached the launch, took it on their shoulders still loaded with the fish, and carried it to the house of the master or captain of the launch, distinguished by the bear skin cape."

These canoes bound together the island groups and the mainland. Trade between them was considerable as history and excavation corroborate. With the settling of the Spanish along the shores of California, the founding of the missions, life for the Chumash Indians on the mainland changed drastically. But attempts to likewise convert the islanders were not successful. Distance and geography were against the founding of missions on the islands themselves, and Father Engelhardt spoke of the deep superstitions of the island people, making their conversion difficult. Neophytes only ran away back to their island homes — probably taking with them prizes in trade goods!

The trade of the mission period left its imprint on life in all the islands. European glass beads are common finds on San Migüel and Santa Rosa, of a type used in the late 18th and early 19th centuries. These were a stock-in-trade of the white man from the time of Cabrillo. In Big Dog Cave on San Clemente Island, excavated by the Los Angeles County Museum in 1939, there were found two wrapped bundle burials, presumed at first to be ceremonial offerings. They proved to be a male and female English Game Fowl, a type brought from India to England, and thence by way of Spain and Mexico to these islands. The cock, the Red Dun variety of game fowl used in fighting, was wrapped in the blue striped tan cloth made entirely from vegetable fibre. The hen, of Mealy Gray variety, was found with quantities of seeds and cloth fragments; over all seemed to be a layer of disintegrated hide, remnants of a skin wrapping for the bundle. Abalone shells and fragments of basketry were found over the bundle burials. Obviously here were prized trade objects given the ceremony of special burial.

English Game Fowl — fighting cock found in excavation of Big Dog Cave, San Clemente Island.

The abundance of cloth fragments in Big Dog Cave is especially significant since all seem to be of plant fibre. At the missions cotton and woolen cloth was woven for the Indians and traded to them at regular intervals, both in the form of clothing and in yardage. Indian neophytes were the craftsmen; Father Engelhardt cites sixty who were weavers at Santa Barbara Mission by 1800. The custom



Detail of Fibre cloth — tan and blue — wrapped around English game cock.
San Clemente Island.

at this time was to distribute to each Indian a blanket once a year, breeches every six months, and a new shirt every seven months. Women received chemises and skirts every seven months — all of a blue woolen cloth. By 1800 San Luis Rey and San Juan Capistrano and San Fernando Missions had weaving rooms and able Indian craftsmen trained in the weaving of cloth for Indian clothing and trade. Some of this without doubt would reach the island inhabitants, and may be represented by these fragments.

Early in the 19th century American, Russian, and other hunters made incursions into the island waters and played a further part in depleting the native population. Contact with the whites had already alarmingly reduced the Indian numbers so that the Spanish fathers finally decided to remove the inhabitants to the protection of the mainland missions. By 1836 this removal was effected, and the last remnants of the Channel Island Indians had been brought to the missions of Santa Barbara, San Gabriel, San Juan Capistrano and San Luis Rey. One of the most romantic episodes in all California history attends the removal of the Indians from San Nicholas Island — but that is another story.

The simplicity and naturalness which characterize Indian culture in California are livened by distinct artistic and manual abilities. It is to archaeology we must look for the products of these high skills and the rich stories they tell.

—Marion Hollenbach
Docent, Division of History

SCHEDULE OF EXHIBITIONS

ART DIVISION

Fine Arts

April

Artists of Los Angeles and Vicinity, 2nd annual exhibition	until May 15
Bessie Lasky, one-man-show	April 1-29

May

Artists of Los Angeles and Vicinity	until May 15
Ejnar Hansen, one-man-show	May 1-30

June

The Painting of France Since the French Revolution	June-July
The Thorne Rooms	June 22-Sept.
Wynn Bullock, one-man show	June 1-30

Decorative Arts

Early American Silverwork, from the Marble, Garvan, Mabury, Chadwick, and Blaney Collections	April-June

HISTORY DIVISION

Story of Chinese Life Since the Dawn of Time	April 16-June 30
Amercian Wedding Procession — Costume exhibition, 1787 to the Present done in Wedding Dresses	April 28-May 30

SCIENCE DIVISION

Evolution of the Horse	May 16-August

EDUCATION DIVISION

Wild Life of Los Angeles County	until June 1
Creative Arts Show — Los Angeles City and County Schools	June

SCHEDULE OF SPECIAL LECTURES

Series for Members of the Museum Patrons Association

1. WILD FLOWERS OF CALIFORNIA
   Illustrated lecture in color by Mrs. Acland Hood
   Monday, March 31, at 3:30 o'clock
2. BIG GAME HUNTING IN THE ICE AGE
   Illustrated lecture by Dr. Chester Stock
   Tuesday, May 6, at 3:30 o'clock
3. THROUGH THE RAINBOW — The Story of Precious Stones
   A film in color with musical background, and commentary by Stuart Noble
   Tuesday, June 3, at 3:30 o'clock
4. THE PAINTING OF FRANCE SINCE THE FRENCH REVOLUTION.
   A conducted gallery tour of the Museum's current art exhibition by James Normile
   Tuesday, July 1, at 3:30 o'clock
5. THE THORNE MINIATURE ROOMS — How they came to be.
   Lecture by Mrs. Margarita Weaver
   Tuesday, August 5, at 3:30 o'clock

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